

# KARATE

& Oriental Arts

MAY/JUNE 1975



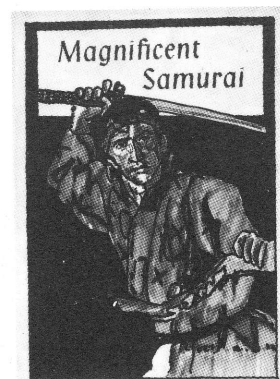
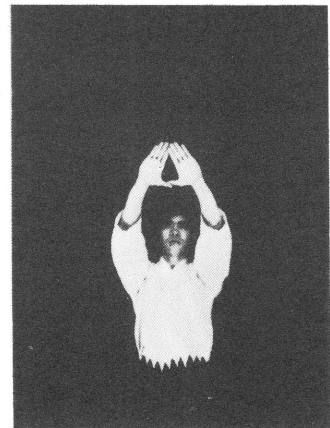
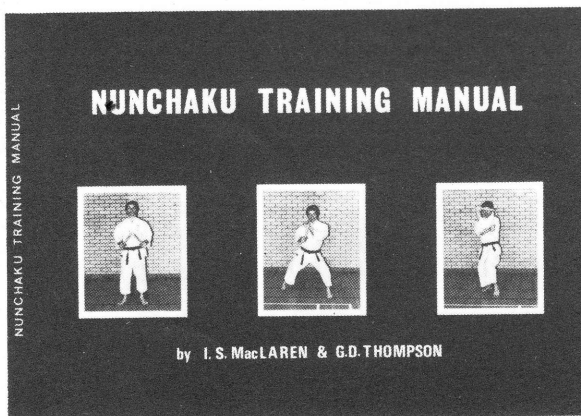
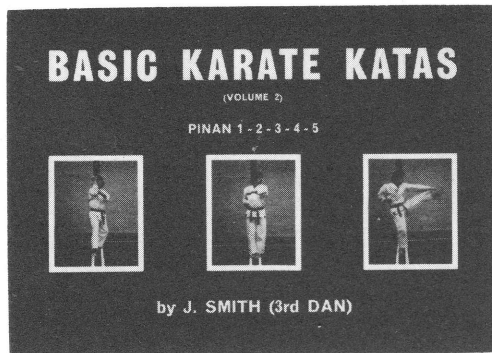
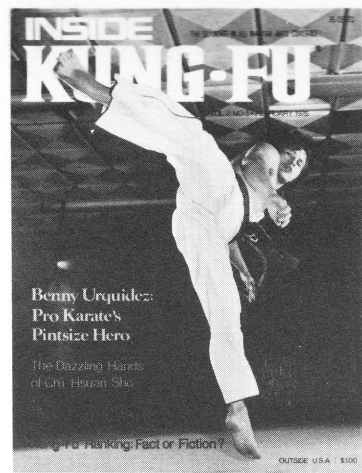
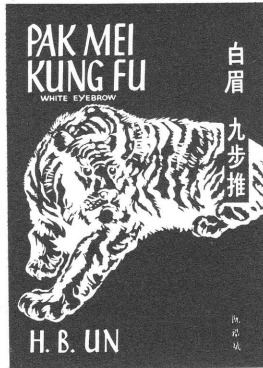
No. 54

## KUNG FU

35p



# Publications



Magnificent Samurai £1.00  
 Basic Karate Katas - Pinan 1 to 5  
 £2.25 plus 17p postage.  
 Nunchaku Training Manual £3.75 plus  
 22p. postage.  
 Kankudai Kata £1.00  
 Praying Mantis Kung Fu £2.35  
 plus 13p. postage.  
 Pak Mei Kung Fu £3.00 plus 13p. post.  
 Inside Kung Fu magazine 52p. every  
 ===== month.





# United Kingdom Karate-Do Federation



A member of the British Karate Control Commission

The expanding United Kingdom Karate-do Federation was started on 1 January 1968 and today has many affiliated clubs with a large student membership in the United Kingdom. It is the only authentic Wado-Ryu organisation in the Country which is recognised by the British Karate Control Commission.

UKKF members practice the Wado-Ryu (Way of Peace) style of Karate founded and developed by Hironori Ohtsuka who studied under Karate Master Gichin Funakoshi.

Mr. Tatsuo Suzuki, 7th Dan, who is the Chief Instructor of the UKKF, lives in London, but travels throughout Europe, instructing and examining students. He is the Chief Instructor of Wado-Ryu in Europe.

The aims and ideals of the Federation include the fostering and development of Wado-Ryu Karate on traditional lines and on a National Basis; the use of high-grade Wado-Ryu instructors from Japan; the promotion of area championships and National championships; the Development and training of a strong Karate team to represent Britain and England in International Wado-Ryu championships.

## \* Japanese Instructors

The **recognised** UKKF Japanese Karate instructors in Britain are:-

Tatsuo Suzuki	7th Dan
K. Sakagami	5th Dan
T. Maeda	5th Dan
K. Kobayashi	4th Dan
N. Kitamura	4th Dan
T. Kubo	3rd Dan

## UKKF Executive Committee

The UKKF Executive Committee has the following elected officers amongst its members:

Chairman:	Major John K. Green Ret'd	
General Secretary:	Walter Seaton	3rd Dan
Treasurer:	David Patten	

Enquiries about membership of clubs or of the Federation may be directed to:

The Chairman, UKKF, 10 Brackley, Weybridge, Surrey.  
or The General Secretary, UKKF, 13 Thompson Street, Guisborough, Cleveland.



# KARATE

## & Oriental Arts

% F.M.ALEXANDER was a man whose work has a great deal  
% to interest martial arts students. In 1966 he received a brief mention on  
% the back cover of the first issue of "KOA" magazine. Since that time his  
% theories and training methods have been accepted by authorities in the fields  
% of medicine, education and psychiatry. Alexander was not a teacher of any  
% methods of martial arts; in fact he began as an actor. Encountering certain  
% problems of posture in his acting activities he applied himself to solving  
% them. After years of experiment on himself, he eventually arrived at a  
% method which has come to be called "The Alexander Technique", or, in the  
% words of a new book on the subject, "The Alexander Principle". Briefly,  
% the Principle shows that modern, 'civilized' men and women and children  
% have in the main lost the ability to move and rest in the way their bodies were  
% intended to move and rest. The reasons for this lie in incorrect education,  
% and the multitude of undesirable reactions which they have to the high speed  
% stimuli of modern life. Alexander demonstrated that most other methods of  
% postural re-education only, at best, alleviate wrong posture and ways of  
% moving, and at worst definitely introduce even more problems. By means of  
% his unique training methods, a person may be put on the right road towards  
% a better 'use' of himself in every department of his life's activities. Students  
% of the Alexander method, among them Dr. Wilfred Barlow, author of "The  
% Alexander Principle", have carried the Principle deep into the fields of  
% medicine and psychiatry and education. They have for instance studied the  
% development of certain muscle groups in athletes, martial arts men included,  
% and seen how such development, whilst very useful in the field of athletics  
% in question, can lead to postural problems which can be very painful. Through  
% following the Alexander training, these problems can be improved, and indic-  
% actions given as to how this improvement may be maintained. People who  
% have been thoroughly and correctly trained in the technique are scarce at the  
% moment, relative to the growing demand for treatment. Training to be a  
% teacher of the technique takes about three years, as distinct from training  
% in learning to use the technique for one's own benefit, which begins on the  
% day of the first lesson. A few teachers of Tai Chi have learned and studied  
% the technique, all non-Chinese up to now, and have found certain points of  
% resemblance concerning the way the body moves during 'good' performance  
% of Tai Chi and 'good' use of the body whilst using the Alexander system. An  
% important difference must be pointed out though. Whilst the Alexander system  
% deals with body use in all situations, Tai Chi applies, for most of us, only  
% when we are doing it. The idea of somehow incorporating Tai Chi methods of  
% movement in daily life does not occur to most students.

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# SOUND



# OFF

Sound off!!! Yes, your page. Write and let us know your ideas and news on Karate, Aikido, Kendo, Judo, Taekwon-do, Kung Fu, Tai Chi Chuan, or any of the Martial Arts which you take part in.

\*\*\*\*\*  
This is your chance to have a voice in affairs, let other Budoka know what you think and feel. Write now, for this is the magazine that has no sides, no bias, no little clique whose style we slavishly praise to the exclusion of others. Sound off now...  
\*\*\*\*\*

Sir,

I am writing for two reasons. The first is to tell you about a style of Karate that has opened in Keighley, my home town. The style is called Foshinka Dia and the instructor is a black-and-gold belt - yes, black and gold. My colleagues and I went to see this new form and after watching were not very impressed. The second point is that when I spoke to the instructor about the B.K.C.C. he told me that it was only for Shotokan, Wado and Shukokai, which is rubbish. He said that Foshinka Dia(Dai?) is its own Union, etc. Can you give me any information on this?

K.Hunter, Shodan S.K.U.

(The B.K.C.C. has no direct jurisdiction over what styles of Karate are taught in the U.K. Anyone can teach Karate if he can find pupils. It is mandatory to be affiliated to the B.K.C.C. to take part in their events. As regards the style name are you sure you have the name right? KOA have never heard of it. But this does not mean it is not authentic - Ed.)

Sir,

I recently visited a Kung Fu club in Leeds enquiring about membership. I was appalled by the attitude of the trainer and secretary there. The only details we got were that it was £10.00 to join and £1.00 per session to learn. We were not allowed to see training or demonstration. When we queried this we were told it was a private club and you had to pay before you could watch...I think if a club advertises for members and they will not allow them to watch with a view to joining they should not join that club. Anyone who is interested in learning Karate or Kung Fu should look round and see which is the best club before laying money down.

A. Reader, Leeds, 11. Yorks.

(We agree, but no one is obliged to join. The point is, if a club has a well-known teacher such as Ron Wade in Leeds, or T. O'Neil in Liverpool or T. Morris in Glasgow, or T. Donovan in London, etc. then everyone knows the teaching is based on an approved, proven teacher. With some clubs, and this one may not be such a club, the teacher, style and reputation is unknown. Therefore, ask to see or collar one of the



members as he comes out, take him for a drink or a cup of coffee and ask him what goes on. He may have taken a vow of secrecy though... Ed.)

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

Sir,

I would like to comment on a recent TV programme called "Today" in which a statement was made to the effect that there was only one woman instructor in this country in Karate. I would like to confirm that there are at least five more in Wado style:

Denise Rossel-Jones 2nd Dan

Silvya Maynard-1st Dan

Jumana El Homse-1st Dan

Ruby Richardson-1st Kyu

Pauline Brodie-1st Kyu

I just think facts like this should be brought to the public notice.

J.S.Jackson, London.

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

Sir,

I would like to pass comment on two letters published in KOA no.50. Firstly, M.Mulroy obviously has no idea what Karate or Kung Fu is about. Secondly I point out to him that it is more difficult to strike with full power and yet control the depth of contact than it is to let the blow make full contact. Thirdly, every blow should be aimed at a vital organ or nerve in the body and so on, with the correct weapon formation. If he were performing true Karate he must have a high casualty rate. As for Mr. E.M.L. of Sunderland, if he can suggest anyone who can teach Karate better than the top Japanese I would like to point out that not everyone is content to reach just Shodan. I am only eager to listen. By the way Mr. E.M.L., who is going to give instruction to 2nd dan grades who want to reach higher?

M.R.Peart, Blackwood, Gwent.

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

Sir,

...Since my last letter in KOA mag. I have received some pretty hot if not smouldering letters from various parties. I always say and write as I think so I am not going to go back on it. I am sure that

my superiors in my affiliated associations will stand by what I say... Too many films are being made about Kung Fu and other arts making a mockery of it... I say this because people are walking around with all kinds of badges on and they don't know a thing about it. I saw a girl the other day who does Judo and she carried a bag saying "I am a member of the Bruce Lee Fighting Team." How stupid can you get? Can you blame me if I have a chip on my shoulder? When people see me coming now they say, "Here comes Kung Fu Jack".

M.Mulroy, 3rd Dan, Bolton School of Kempo Karate.

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

Sir,

"Time Out" magazine featured an article saying that Kung fu is so popular it is even driving the "tit magazines off the streets of Soho." I would like to draw your attention to a Self Defence club that is using "tit magazines" to pull in members. The picture below is displayed with the question, "Could you defend your girl friend?" What do you make of that?

M. James, Stratford, London.

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

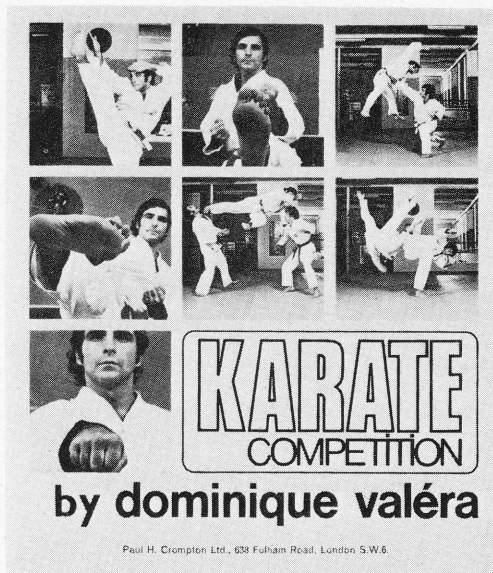
(Where is this club?)





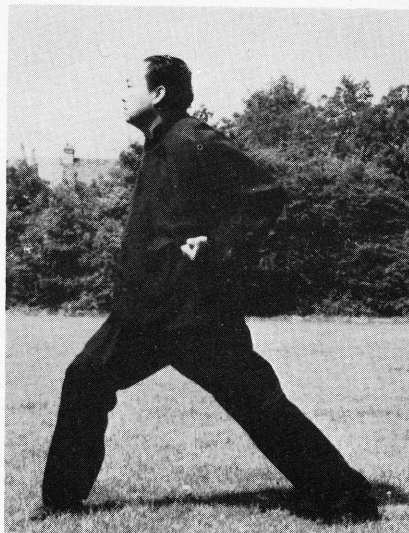
COMPETITION KARATE by Dominique Valera, now available in English. Fist techniques, foot techniques, hand techniques are included. In 150 photographs with text Valera presents the essence of his wide experience of 571 official contests, quite apart from training bouts, internal club contests, etc. 44 pages, wire stitched soft cover. Price post paid: £1.00 plus 10p.

=====



"PRAYING MANTIS KUNG FU" and "PAK MEI KUNG FU" both by Mr. H.B. Un are available from Paul H. Crompton Ltd. This is the first time that these two styles of Kung Fu have been presented in the English language to a western readership. If you are looking for authentic forms and facts, and are willing to study and apply yourself to the texts you will find them both instructive and rewarding.

( ) See booklist and order form p.46. Use a sheet of paper if you don't want to cut your KOA MAG. ( )





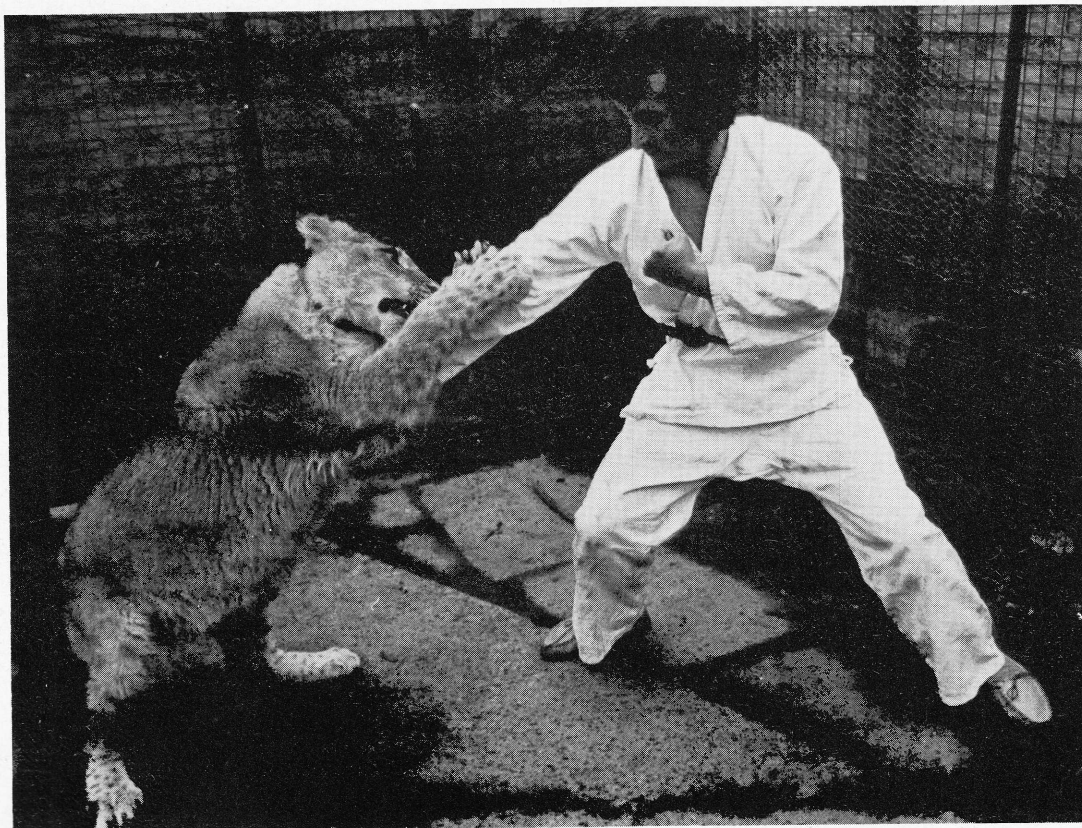
# KUNG FU TIGER MAN

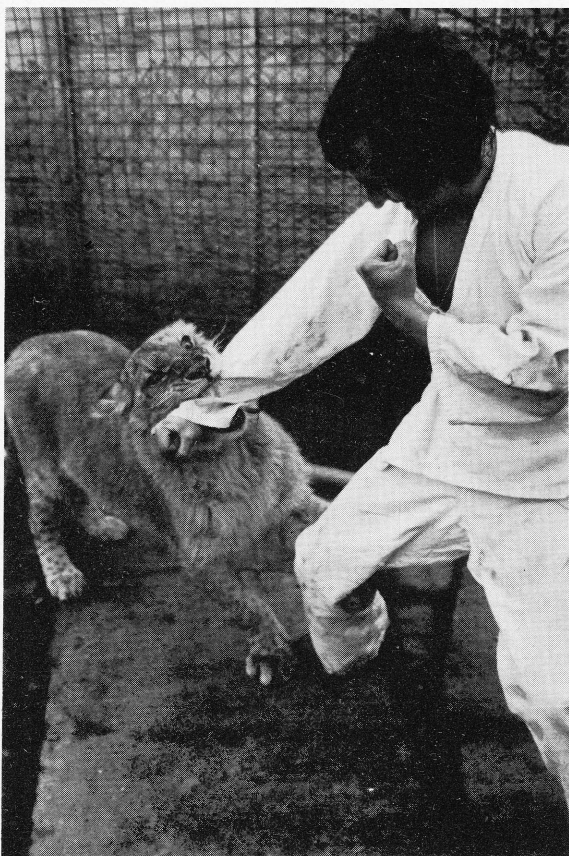
Leeds is no nature reserve. Up to some years ago it had the highest death rate for bronchial diseases in the country. As you drive down on a morning from the north a thick pall of industrial smog used to hang over the city. The two main things you could find there were muck and money.

## TIGER

The only tiger around was a stuffed one, in the museum, and the museum even has disappeared. The tiger was a wee bit bigger than the real live feline that lives there now though. It is a lioness by the name of Sheba.

BLOCK WITH A DIFFERENCE - IT TAKES  
YOUR HAND OFF... (Photos - Chris Capstick)





#### LION

This Sheba takes her morning stroll with fond owner Ron Stone, his wife and children on the fresh heights of Stainbeck Lane, far from the madding smog, near the high rise flats where modern architecture blights the approaches to the city.

#### NO PLACE FOR CATS?

Plenty of place for cats, but not the big variety Ron is finding. A local planning committee feels uneasy about having a big one in the back garden of one of its rate payers. Even though Sheba's accommodation consists of an iron cage, as shown.

WE ALWAYS DID THINK THAT TEETH SHOULD PLAY AN IMPORTANT PART IN SELF DEFENCE...



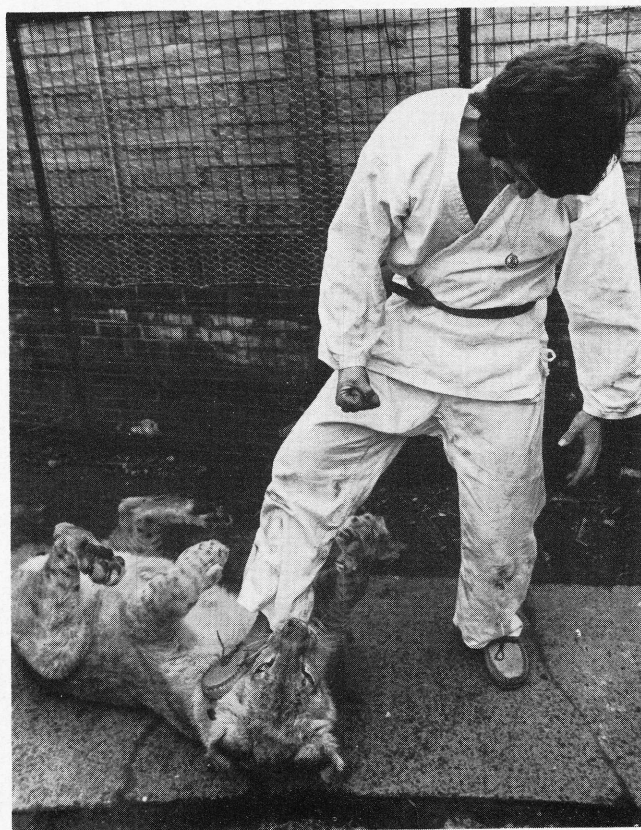


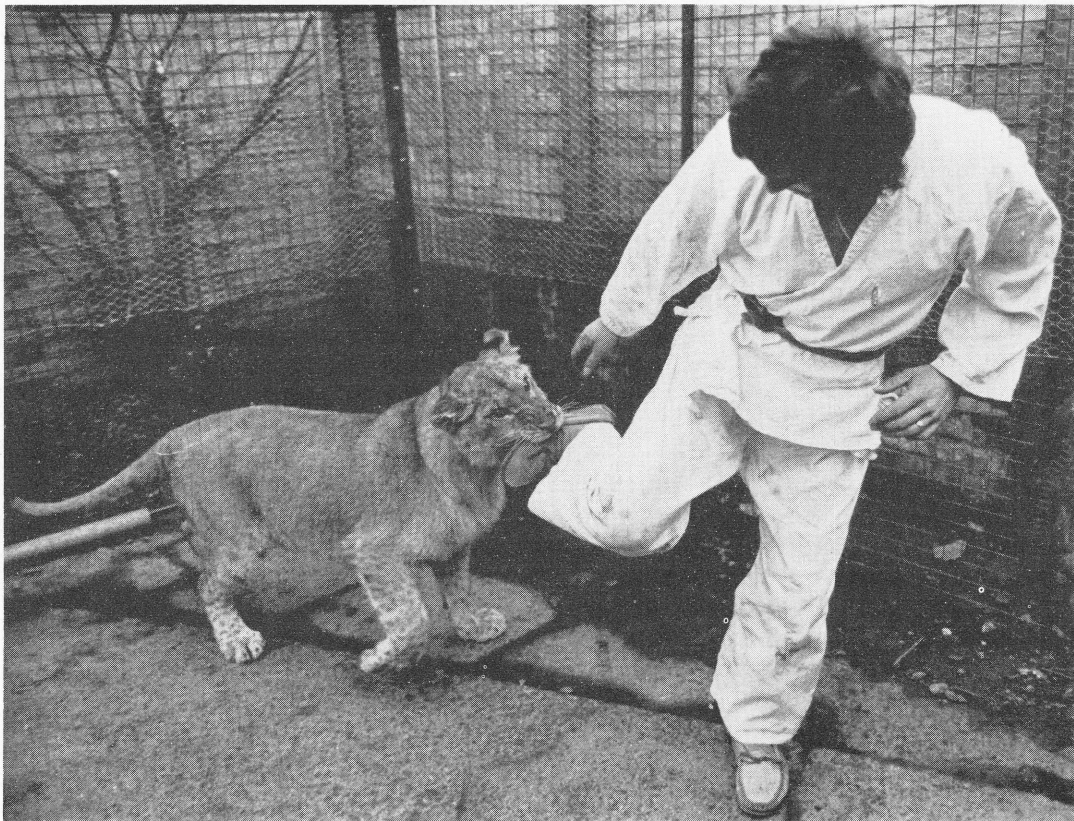
MR. SUZUKI USED TO SAY "WHIP YOUR  
FOOT BACK FAST IN CASE YOUR OPPONENT  
GRABS IT..."

IPPON...

#### THE REAL THING

Ron bought the lioness in a Manor  
Park pet shop for £200 , his aim  
being to evolve a new style of Kung Fu  
by observing Sheba's style of combat.  
This is no new thing, as he would be  
the first to admit, since the Chinese  
and Indians tried it long ago. But, it  
does say something for his dedication.

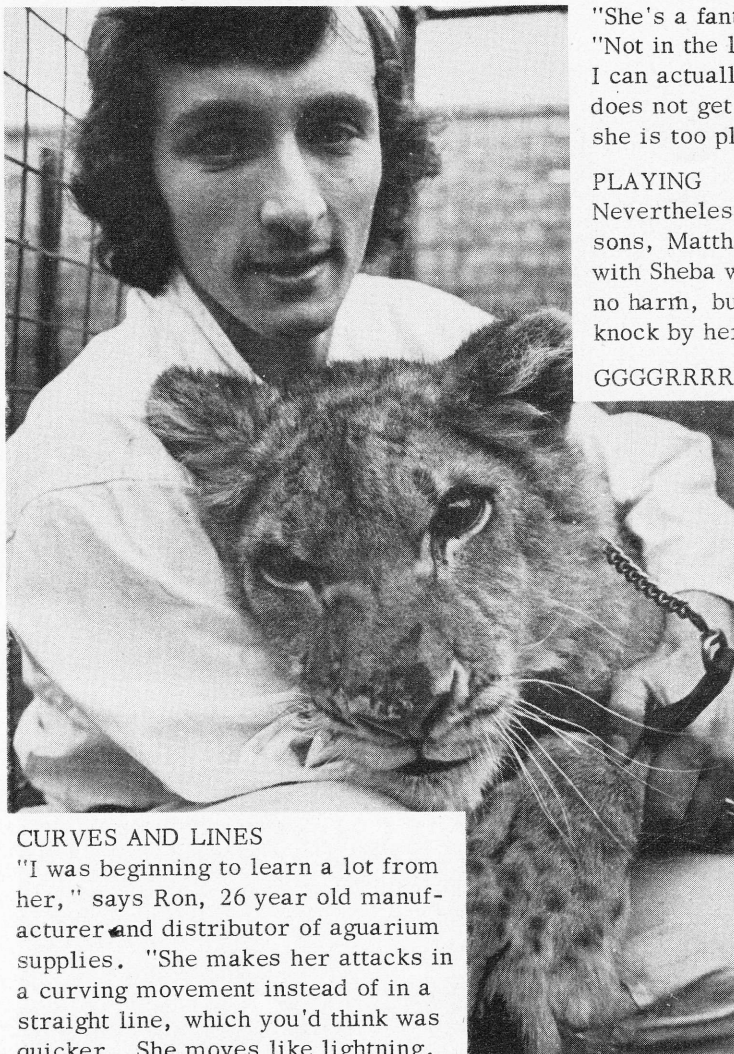




ANYONE GOT SOME BODY ARMOUR FOR  
SALE?







"She's a fantastic animal", he says. "Not in the least vicious. It's incredible. I can actually take her food away and she does not get annoyed. Her problem is she is too playful really."

#### PLAYING

Nevertheless, Ron never lets his two sons, Matthew, 2½ or Mark, 7 years, play with Sheba without supervision. "She means no harm, but she weighs 140 lb. A friendly knock by her paw is pretty powerful."

GGGGRRRRRRRRRRRRR.....

#### CURVES AND LINES

"I was beginning to learn a lot from her," says Ron, 26 year old manufacturer and distributor of aquarium supplies. "She makes her attacks in a curving movement instead of in a straight line, which you'd think was quicker. She moves like lightning. Also she fixes you with a concentrated stare before she pounces. That technique could be used to great advantage."

#### NOTHING NEW

It already has been, of course, since many Kung Fu and Karate men in the East cultivate a terrifying or spell-binding stare when in combat, to try to petrify the opponent and concentrate their own strength on one spot. But now Ron's real fight is with the planners, those new city predators, who fight from a distance behind pens and ink, legislation and recommendation. He has decided to stop sparring with Sheba, but hopes to keep her.

# TABLE MANNERS



*Dinner Time*

## Historical

Much of traditional Japanese etiquette was modelled after that of Ancient China and was first adopted for religious ceremonies at the Imperial household.

During the civil wars, concern with etiquette declined, but with the founding of the Tokugawa Shogunate at the beginning of the 17th century and the establishment of Japan's centralized feudal system, a formal system of etiquette was again compiled, including more rigid and complex procedures.

However, gradually, and particularly after World War II with the rush of Western ideas and modernised living, much of the traditional etiquette seemed rather unsuitable and unnatural.

## Today

Yet traditional civilities have certainly not disappeared from Japanese life. Table manners are a good example.

Whether sitting on a chair or on the floor, the upper part of the body must be held straight, and moving the body restlessly or putting the elbow on the table is discouraged at mealtimes.

At regular meals the family first take their appointed places around the table, with the head of the family in the most honoured place. The children take their seats on both sides of the father, while the mother sits closest to the kitchen so that she may be in a position to serve the others.

Before beginning to eat, everyone says "Itadakimasu", which expresses gratitude for the meal. In some families, everyone puts his palms together to express thanks.

Children used to be strictly forbidden to talk during meals, but now it is usual for the family to talk over the day's events at meal time. However, talking with one's mouth full is still forbidden. It is also considered bad manners to make noises while eating except in the case of slurping up noodles.

Food served in dishes is picked up with chopsticks direct from the dishes, but the rice bowl and soup bowl are held in the left hand and brought close to the mouth. There is no set rule as to which dish must be eaten first, but it is considered bad manners to pick up a piece from one and then from another dish at random.

When food is presented in a large plate to be served out, separate chopsticks are used. The use of the same chopsticks for picking up food from a communal dish and eating is only permissible among close friends and relations. For this reason food like "sukiyaki", which is served in a large pot and eaten directly from it, is only served at gatherings like these.

Proper use of chopsticks is of course very important. There are in fact some families which make their children practise eating with chopsticks before each meal by making them pick up hard peas and move them from dish to dish. Recently however, Western-style meals are being served more frequently and knives and forks are used to eat these. Since chopsticks are not used to eat school meals, the skill in the use of chopsticks may decline.  
(Radio Japan News.)

## STOCKWELL AIKIDO CLUB

Incorporating Junior Judo Club

Senior Instructor  
AIKIDO —  
M. J. Clapton

Hon Secretary  
Doreen White

Senior Instructor  
— JUDO  
Terry Holland

Dojo: St Michael's Hall,  
Stockwell Park Road,  
London, S. W. 9.  
Aikido: Wed. & Fri.





# MINUTE NEWS

THEY USED TO SAY that there were more Karate instructors of high calibre outside Japan than inside. Now the same may be true of British Kung Fu men. Alan Lamb has just got back from Hong Kong where he has been studying Wing Chun. Derek Gordon was in Hong Kong when we went to press, doing Tai Chi in the chill dawn, and John Darwen is on his way, the last we heard, whilst Danny Connor has just got back from a trip to Taiwan. Carol Browne, from Paul Crompton's Tai Chi class has been to Hong Kong recently and the stage seems set for more and more people to take off to the martial arts jewel of the East.

## LANGUAGE PROBLEM

The difficulty of exchanging with Kung Fu instructors in English is one of the big problems though and learning Chinese is no cake walk. More tours by trained martial artists are scheduled for this year.

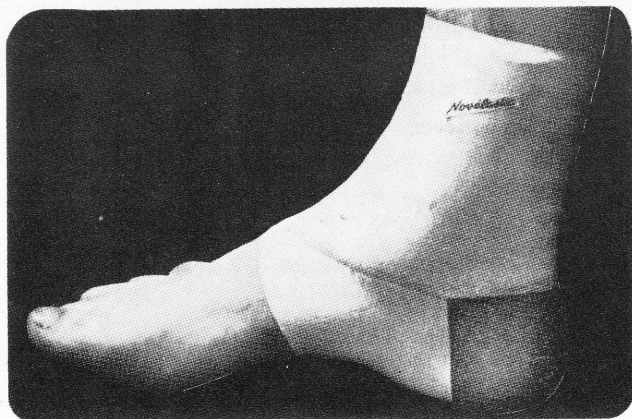


### GO GO GO

Say S.J. Dowsey of the London Go Centre and his friends. Dowsey runs an eleven hour a day Go training and playing centre at 18, Lambolle Place, London, N.W.3 to which all are cordially invited. There is a large range of books and no fewer than 15 boards to Go at. Incidentally, Go is a Japanese game like a combination of Chess-Risk-and Noughts and Crosses. If you like to have a battle with no blood or bruises, Go is for you. Call at your local bookshop for a book on it to get an idea of the game.

### ANKLE TROUBLE?

If you have ankle trouble in your martial art then send for KOA's own favourite ankle guard. Not just a support, a padded protection for bruises and strains, as well as a support. Price: £2.21p. post paid.



### TAI CHI FOR "DINERS"

The famous Diners' Club magazine, 'Signature' featured Tai Chi in its exclusive pages this February, using a photo of Robin Simmonds and his pupils in Hyde Park. We add a cautionary note that it is best not to do Tai Chi too soon before or after dining...

### WADO IN DONCASTER

Secretary of the Doncaster Karate Association, Mrs. J.K. Guyler says that all members are grateful to Dave Allen, of Huddersfield for starting them off, Miss Jumana El Homsei for her help, and Mr. T. Maeda for regular instruction. 5th Dan Mr. Maeda took the club for special training early in the year and 31 out of 100 were eligible for grading. All entrants were successful.

Wilton, White, Connors, Robinson, Andrews, Morton, Williams, Murray, Rawson, Stacey, Williams, A., Scarrott, Williams, B., Evans, Hopson and Guyler, V. gained 8th Kyu.

Rolf, Woods, Jones, P., Grice, Eaton, Jones, D., Bytheway, and Moulson got the 7th Kyu grade.

6th Kyu's were given to Generey, Martin, Generey, A., Generey, K., and Thompson

4th Kyu - Cooper      2nd Kyu - Prince.

The latter pair, Mr. E. Prince and Mr. J. Cooper are specially thanked for taking good care of the training of the members.

### JUJITSU BOARD OF CONTROL

Seamus Shortt writes to say that this Board is now being set up and should be playing a part in martial arts in 1975. It seems likely that Shortt himself may be included amongst the Board members, and possibly Mr. V.C.F. Bell. If this should be so, Mr. Bell will have the distinction of being connected with three Boards of Control: B.K.C.C., B.K.F.C. and the B.J.J.B.C. to anticipate its initials.

### BIZHAN BANAIE

Is a pupil of Baron Omidi and runs a Kung Fu Club, Mongolian style, in





## TEESSIDE'S OWN

Championships were held late March, and brought a good display of Karate and fighting spirit to the Northeast. The Teesside 'A' team lost to Scotland 'A' 3 to 4 but Teesside's 'B' team were unfortunate, only gaining 1 point to 5. They went on to lose in the play-off by 2 points to 3 against East Midlands.

## 110 WHITE BELTS

Were reduced to three finalists in the order: S. McKinnon, L. Preston and G. Field tying with S. Coyle. Green belts drew 56 entries with T. Clark in first place, then A. Humphries and S. Rogers and T. Beckham drawing 3rd.

## WONG KUNG FU (see p.18)

Mr. P.A. Murray is head instructor of the Wong Kung Fu Federation centred on Birmingham. Co-instructor at the time of these photographs was Mr. C. Meredith. The Federation boasts several training halls in Birmingham. Originally Mr. Murray claimed to follow the Ming Chuan Wong system but has adapted his methods to suit teaching a class of students rather than individually. Mr. Murray is in favour of cooperation between Kung Fu groups but has not always seen eye-to-eye with some other teachers.

In the senior individuals H. Adam, M. Parry, J. Moreton, S. Winters, G. Dowrick, C. Pitchford, G. Mablesen, M. Deplacido, T. Dick, M. Greig, J. Osborne and P. Henshaw swelled the number of well-known entrants. In the end it was H. Adam who won and Mr. Parry who came second. J. Moreton and P. Henshaw tied.

## TEAMS - 30

Idlewells 'A' team were the winners in the team event and Middlesborough 'A' came second, with Cleveland 'A' and Halifax 'A' in third position. Four contest areas were in simultaneous use, in the eliminations.

Walter Seaton writes to say "I could have written a book on the tactics and excellence of technique employed in the match between Adams and Parry". Third Dan Seaton also comments on the use of a video-tape machine which enabled a good look to be had after the events at what actually took place. Though not officially controverting any decisions he thinks that with experience and thought such a machine could be very useful in future.







Amongst other changes mooted by the UKKW are changes to the Kyu belt identification:

8th Kyu - 1 black bar

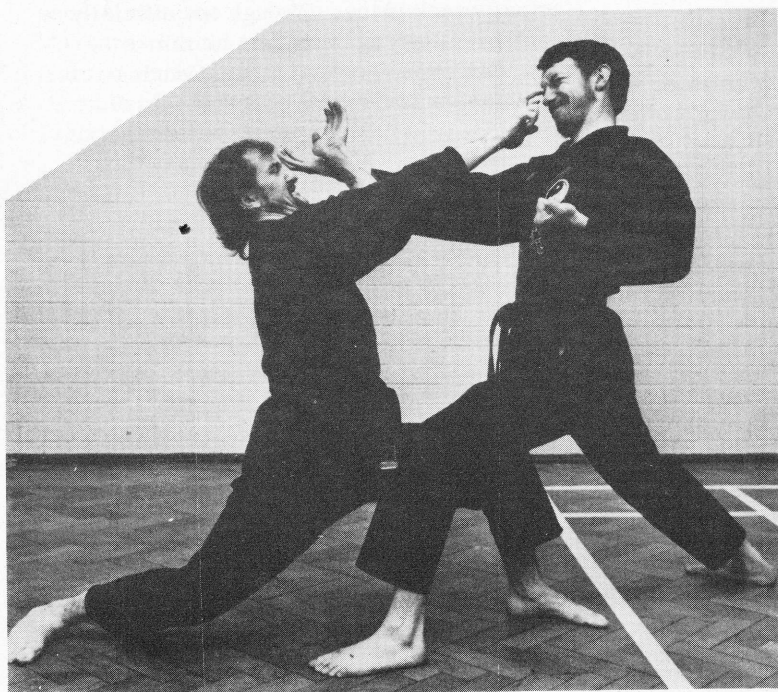
7th Kyu - 2 black bars

6th Kyu - 1 black bar with Green belt.

5th Kyu 2 black bars and Green belt, 4th Kyu 3 black bars and 3rd, 2nd and 1st Kyu brown belts. This may be a good idea as it will enable the lower grades to tell one from t'other.

A World Karate Champs. is scheduled for Los Angeles from 1st to 5th October 1975. Let's hope this U.S.A. event will not founder on financial rocks as several U.S. sponsored or contributing events have done in the past year.

At the risk of a hail of Ninja darts and other missiles from the different Karate Associations in the U.K. we must say that at KOA magazine the U.K.K.W. are unrivalled in our experience for cooperation and public relations. They have been a constant source of news and help to this publication and we publicly offer our thanks.



TOP: P.A.MURRAY & C. MEREDITH OF A KUNG FU FEDERATION WONG KUNG FU SHOW : Deflection Pull down Elbow strike

BELOW: Reverse handword deflection to a circular handword strike to a one finger attack kneeling.



UKKW(UKKF) 3RD DAN SYLLABUS  
(1st Dan in issue 52 and 2nd Dan in  
issue 53).

\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*+\*

1. Kette Junzuki
2. Kette Gyakuzuki
3. Kette Junzuki no Tsukkomi
4. Kette Gyakuzuki no Tsukkomi
5. Nagashizuki.
6. Surikomi Mawashigeri Jodan
7. Mawashigeri Jodan
8. Ushirogeri Chudan
9. Surikomi Sokuto Jodan

#### RENRAKU WAZA

1. Zenshinshite Jodan - Renzuki  
Chudan - Maegeri Chudan - Mawashi-  
geri Chudan - Ushirogeri Chudan -  
Gyakuzuki Chudan.
2. Surikomi Jodan - Renzuki Chudan -  
Surikomi Maegeri Chudan - Mawashi-  
geri Chudan - Sushirogeri Chudan -  
Uraken Jodan.
3. Zenshinshite Jodan - Renzuki Chudan  
- Maegeri Chudan - Nagashizuki Jodan -  
Gyakuzuki Chudan - Mawashigeri Chudan.

#### UKE

SANBON GUMITE: Jodan Uke 1, 2, 3.  
Chudan Soto Uke. Chudan Uchi Uke.  
Chudan Maegeri Uke 1, 4, 5.

OHYO GUMITE: 2, 5, 7.

KIHON GUMITE: 8 and 10.

KATA: Wanshu and Niseishi

#### FREE FIGHTING

This was the basis of the UKKF  
gradings and examinations in November  
1974 and any changes will be announced  
in KOA magazine when they occur.

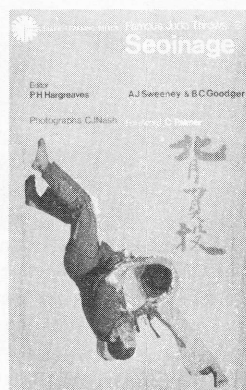
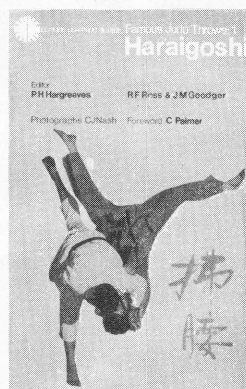
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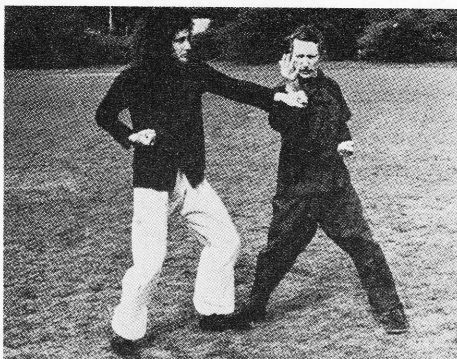
0-0

be laid at the door of the film makers together with Lee and Carradine, I felt that along with other magazine men I had a certain amount of responsibility too. These two publications try to bring some sanity to the subject for those who want it. For those who don't there is nothing lost. Below is a brief outline of the book's contents.

Contents: background, history, tales of masters, Kung Fu masters' outlooks, folklore, religious and philosophical sides, secret society influence, present trends, practical/photographic applications.

20

52



53

54



55

56



52. A sequence of five illustrations showing a more complex series of techniques. Endless permutations can arise in the course of close fighting so one is shown here as a basis for experiment. From, for instance, illustration 52, showing a block and body twist...

53. ... defender grabs just above the elbow, using a clawing action of the fingers to get a secure grip on the attacker's arm. With this out of harm's way he can...

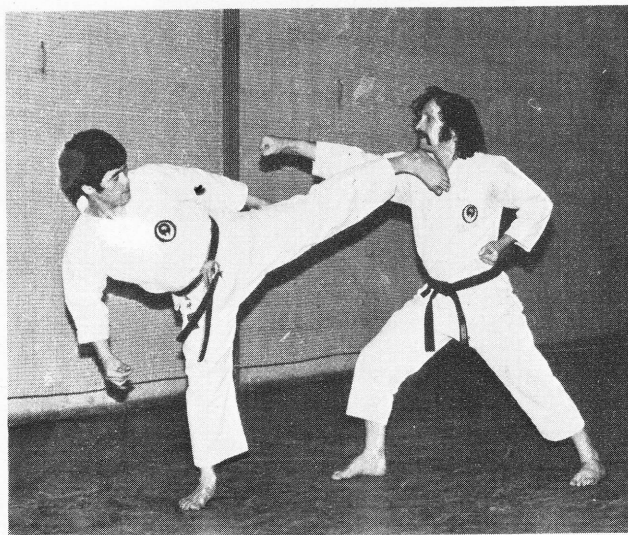
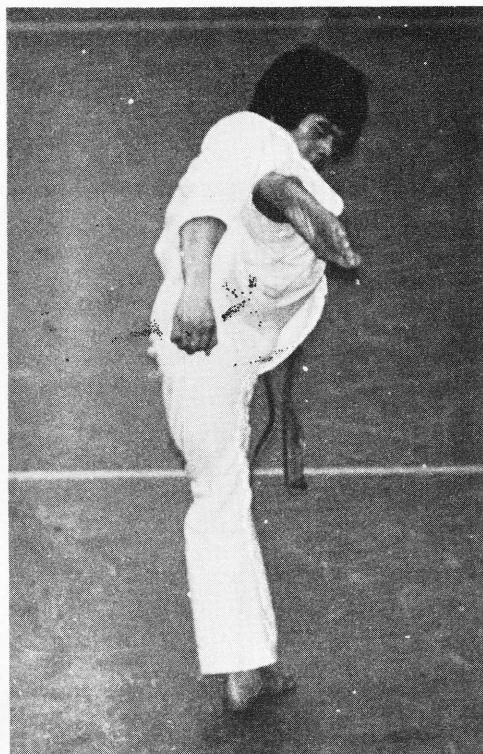
54. ... step in driving the elbow to the ribs. But, the attacker is not finished yet and begins to bring his right fist over in a punch...

55. ... so that the defender uses his open palm to block it, still keeping a firm hold on the attacker's leading arm...

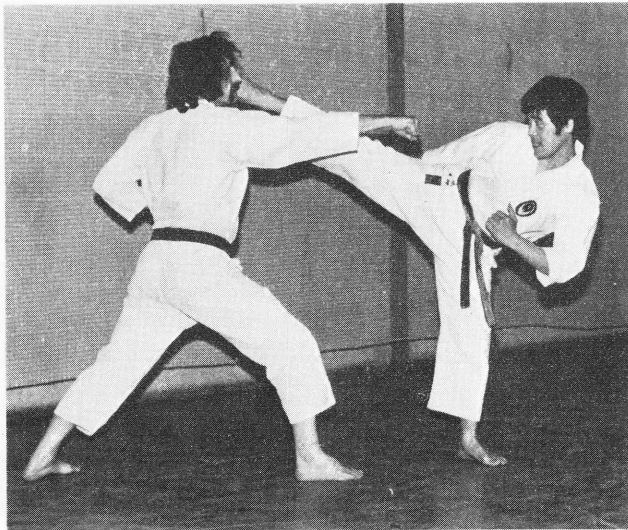


# KARATE TECHNIQUE WADO-KAI

KUNI SAKAGAMI & WALTER SEATON  
demonstrate basics and Kihon Kumite  
at the Teesside Karate Club (UKKW).  
o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o  
Photos by Ron Young.



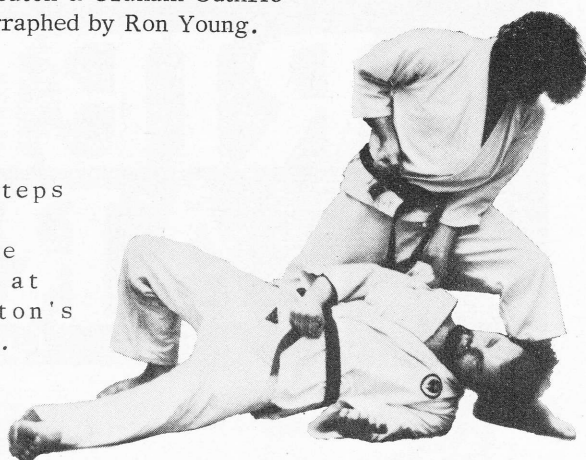
Sensei Sakagami shows a correctly placed side kick high to the neck and jaw of Walter Seaton as Seaton tries a lunge punch. Striking area is the edge of the foot or heel.



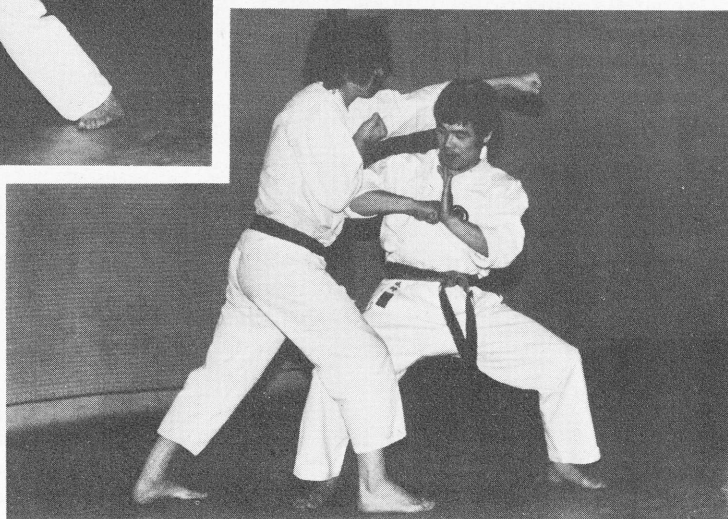
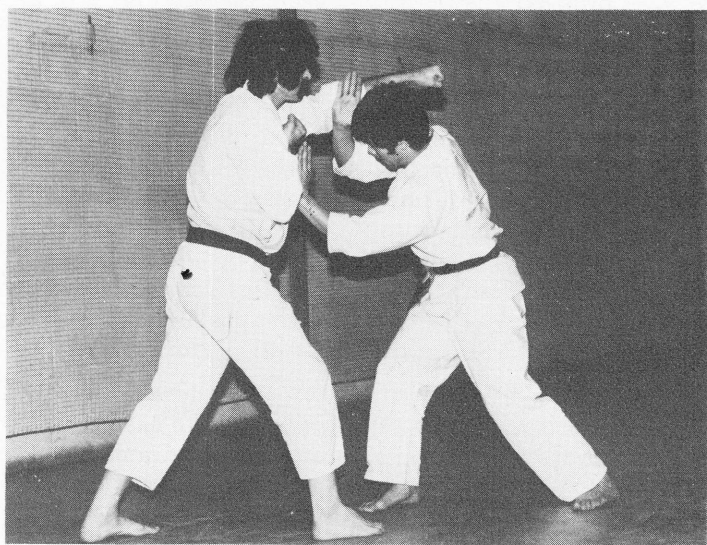
Sensei Sakagami shows a correctly placed roundhouse kick to the face of Walter Seaton. Note that in both techniques Sakagami has his rear foot evenly spread on the ground for maximum balance, firmness and contact reaction.

Walter Seaton & Graham Guthrie  
photographed by Ron Young.

Kihon Kumite; Sensei Sakagami steps in with the right foot, deflecting Seaton's lunge punch, swaying the head left out of harm's way, and at the same time pressing back Seaton's right arm to prevent a follow-up.



Kihon Kumite; Sensei Sakagami steps deeply between Seaton's legs, striking chudan with the elbow, reinforced with the left hand. Note Sakagami's wide, firm stance.





# ORIENTAL ARTS

The Kokusai Bunka Shinkokai, Japan Cultural Society issued in 1971 another in their series of handbooks on the history of Japanese culture. The volume in question here is no. 2 of a "History of Japanese Theatre". Written by Kawatake Toshio, it deals with Bunraku (puppet plays) and the Kabuki (a type of stage drama).

Kabuki began, writes Kawatake, in the first years of the 17th century, from the songs and dances of a priestess, Okuni, of the Izumi shrine, performed in Kyoto. As in other counties, the women actors were reputed to mix prostitution with their 'professional' calling, and as they were forbidden to appear on stage they toured giving performances as and when they could.

Peace reigned in Japan, companion to the first Tokugawa Shogun, Ieyasu, and permitted Okuni and her troupe to travel freely where once there had been war and fear of assault and death. It sounds as though she was an early Japanese Music Hall Satirist, taking off the men who visited tea houses and the newly arrived Christian fathers, clad, not entirely of course, in a rosary...

Her performances "took the spectators by something of a storm". "Kabuki" was a word meaning something like "avant-garde",

"new things" going beyond the range of ordinary life. The writing of the word in a form which meant "song(ka)-dance(bu)-ki(skill)" did not come until later.

The prostitution which tainted the lives of these actresses brought about their downfall politically, and Ieyasu banned them, their places being taken by young men. These shared a similar fate as the sensual dances and behaviour of the young men on stage stirred ideas of homosexuality in their critics and though not banned they had to exclude all possible kinds of sensual innuendo from their performances.

These restrictions stimulated the development of Kabuki as measures were taken to ensure interest by means of more realistic drama and care with production. In the 18th century the Kabuki displaced Bunraku in popularity. The theme of double love-suicide of the playwright Miyakoji Bungonojo stimulated the audiences so much that real life love suicides increased to an extent that the authorities banned his works.

Once more prohibition stimulated growth.

The whole of this volume is full of interesting information as above and ends with 28 pages of relevant photographs of performers in costume, early prints and the gamut of musical instruments used in the two arts under treatment.

0-0

Dance piece, *Kagami Jishi* or *The Dancing Lion*





## "SETSUBUN"—To Drive Out Evil Spirits

"Setsubun-no-Mamemaki," a bean-scattering ceremony on the eve of spring, is a time-honoured annual event among the Japanese people. It usually takes place on 3 February, and the following day is called "Risshun," the beginning of springtime.

"Setsubun" and "Risshun" are not related to the solar calendar, in use in Japan since 1872, but are words signifying seasonal changes derived from the "lunar-solar calendar" introduced from China, which was used in Japan for more than 10 centuries.

The old calendar divided the year into 24 "sub-seasons" or "Kisetsu" according to the position of the sun. Several of these "Kisetsu," such as "Risshun" have taken deep root in the daily life of the Japanese people, and are inseparable from their sense of season. They are still noted on the present-day calendar.

### "Risshun"

"Risshun" is the day when springtime sets in. That is, it is the day marking the change from winter to spring. The people of old used to think that with this day they would leave the wintry cold and enter spring.

### "Tsuina"

In olden times the Imperial Court annually observed the "Tsuina" ceremony, on "Omisoka" (New Year's Eve). The ceremony was to expel evils and eliminate illnesses, and people disguised as "Oni," devils, were chased out of the Court.

### "Mamemaki Ceremony"

This custom spread among the people at large, and during the reign of the Tokugawa Shogunate, it took the form of an annual "Mamemaki" ceremony, that is bean-throwing on the night of "Setsubun" to drive out "Oni" devils. On this night, the head of a household dressed in a black crested kimono, "kamishino" and "hakama," divided skirt for men's formal wear, makes the round of all rooms carrying a box of roasted beans. In each room he hurls beans out of the window while shouting "Oniwa soto!", out with devils!, and then hurls them into the room with a shout of "Fukuwa uchi!", in with good luck!

This custom is a sort of incantation for inviting good luck and eliminating bad luck, representing the people's wish to clear themselves of all misfortunes and to enjoy a peaceful life in good health with the advent of new springtime.

The bean-scattering ceremony of "Setsubun" is still observed throughout the country. In big cities like Tokyo however, this habit has been gradually disappearing among the public since the end of World War II. Even so, famous shrines and temples still stage grand bean-scattering ceremonies every year by inviting celebrities, such as popular entertainers

and "sumo" wrestlers, to act as bean-throwers. Huge crowds gather in the grounds, hoping to catch some beans to carry home.

In Japan when "Setsubun" and "Risshun" come round, the sunlight gets more and more spring-like every day, although the wind is still chilly. In various parts of the country facing the Pacific Ocean, plum trees begin to blossom and the Japanese people greet these signs of spring with a renewed joy for life.

## 1975—YEAR OF THE HARE

The year of 1975 has arrived and the amiable Hare has taken over from the courageous Tiger which reigned over the world in 1974 (according to the Oriental Zodiac). This is supposed to be a year of contemplation rather than determined actions which characterised the year of the Tiger.

The Hare has reigned in 1903, 1915, 1927, 1939, 1951 and 1963 in this century. People born in the year of the Hare are supposedly smooth talkers, talented and ambitious. Virtuous and reserved, they have exceedingly fine tastes and are deeply trusted by others. Hare people have to be goaded for quite a while before losing their tempers, for by temperament they are placid. They are financially lucky and very clever at business.

The Oriental Zodiac consists of 12 animal signs beginning with the Rat and followed by the Ox, Tiger, Hare, Dragon, Snake, Horse, Sheep, Monkey, Cock, Dog and the Wild Boar. Each sign lasts for a year.

The "Junishi" of 12 signs was introduced from China along with the Chinese lunar calendar. As in the West, fortune-tellers and other oracles of the Orient use the Zodiac as their principal guide in giving advice to others.

日本郵便 NIPPON



Postage Stamp—Year of the Hare.

000

Charles Mack is Karate 3rd Degree Black Belt, Judo 5th Degree Black Belt, Aikido 1st Degree Black Belt.





WE HAVE HERE AN ARTICLE  
BASED ON INFORMATION AND  
DRAWINGS SUBMITTED BY A  
CERTAIN "CHAO KUO-JEN".

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

SEVERAL STYLES COMING  
UNDER THE HEADING OF  
"DRUNKEN STYLE" DEFINITE-  
LY EXIST BUT WE TAKE NO  
RESPONSIBILITY FOR THE  
NATIONALITY OF THE WRITER.

o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o

I am glad to read and see that  
genuine Chinese methods are being  
shown in your magazine as distinct  
from the usual superficial and  
crude system which usually pass as  
'Wu-Shu'. I am a student in this  
country from Hong Kong and am a  
follower of the system of the monk-  
sifu, Lu Chih-shen.





This is a southern system which includes within its area the famous so-called "drunken style", in which practitioners stagger around as if intoxicated, in order to make their opponent falsely secure, and so easy to attack. Great skill is needed to perform this art correctly, as in reality the boxer never truly loses his balance or ability to strike with great speed and power.







Although like Mr. Peter Y.C.Hoo in issue 43 of your magazine I wish to preserve the identity of my art, I do not refuse to have western students, since I believe that if the student is serious in his intentions then his nationality does not matter. I do not have a club, but teach my art to a few people in my own home and in their homes. One of my senior pupils has studied Karate in the past and I find that his past training helps him to understand our forms very quickly. I regret that at present that I am unable to take any more pupils at least until my schedules change.

The illustrations enclosed (touched up by KOA artists) are taken from a rare book and show postures of the "drunken style", "opening the mountain form", staff or cudgel method known as the Feng-Mo-Jang or "madman's staff". The latter gets its name from the wild and apparently maniacal actions of the student of this form. The system is based on surprise and stealth rather than on direct muscular force. To be a master of this method takes many years of study and training, for it is indeed very profound.

I extend through your magazine a warm greeting to all my boxing brothers whatever their system and remind them of the 166th verse of the Tao-Te-Ching: "One who excels as a warrior does not appear formidable; One who excels in fighting is never roused in anger."

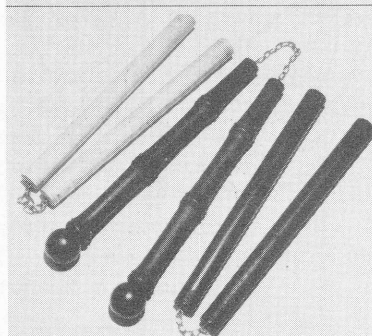
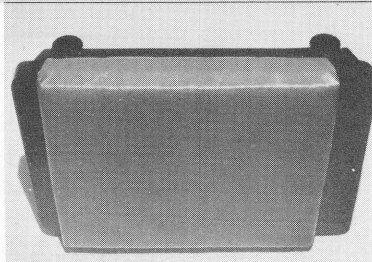
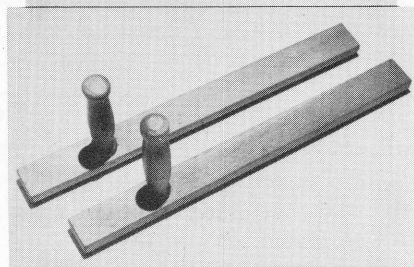
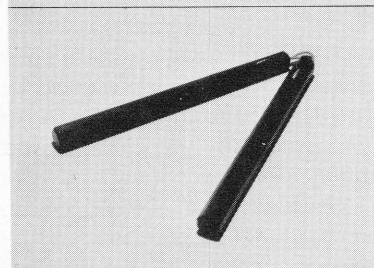
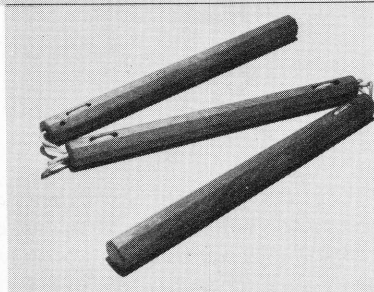
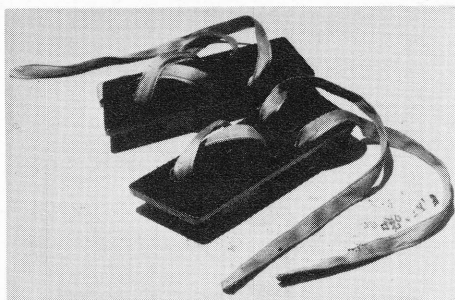


NOTE; We leave it to the reader to examine the unusual foot positions of some of these postures - toes turned in with legs crossed - and to notice some of the similarities - apparently - to other styles of Chinese, Okinawan and Japanese origin.



~~33333333333333333333~~

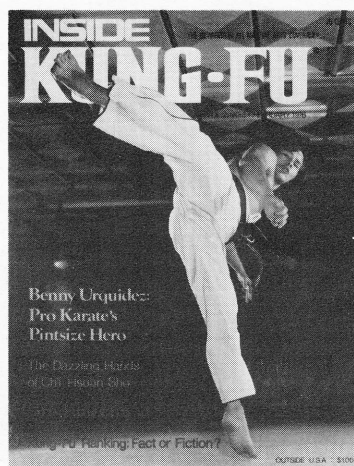
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# INSIDE KUNG-FU

MAGAZINE



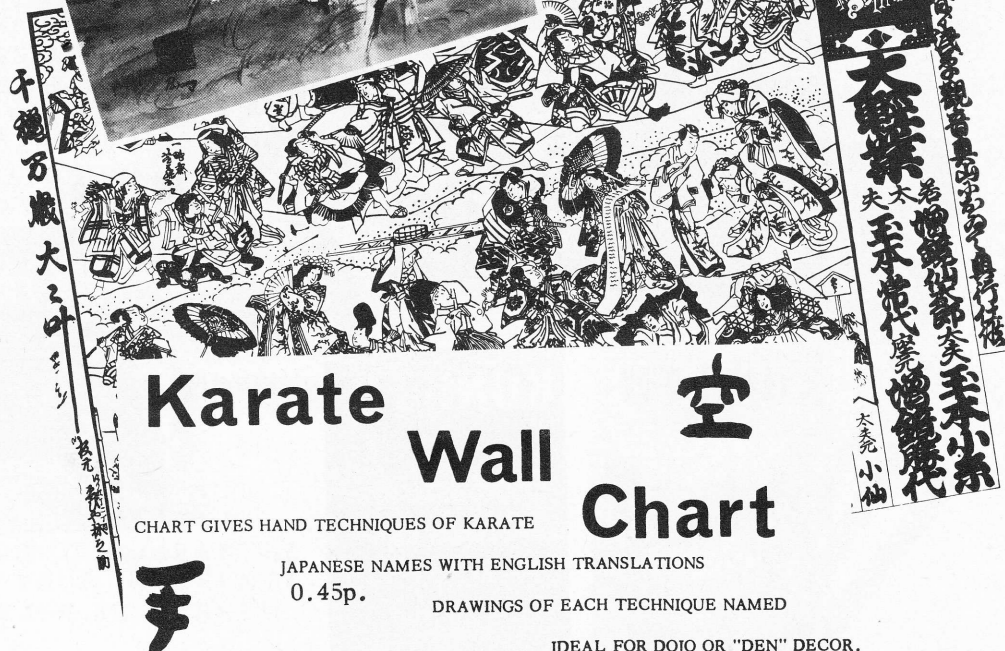
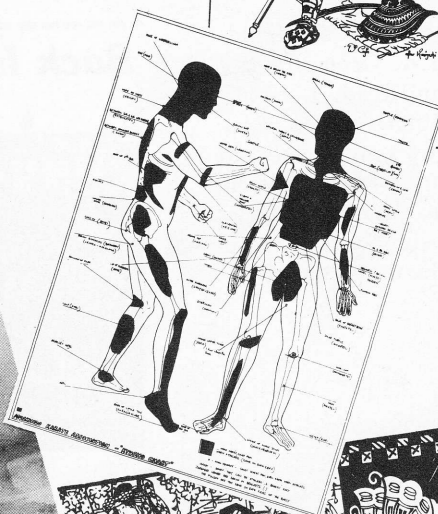
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## Back Issues





# Posters



# Karate Wall Chart

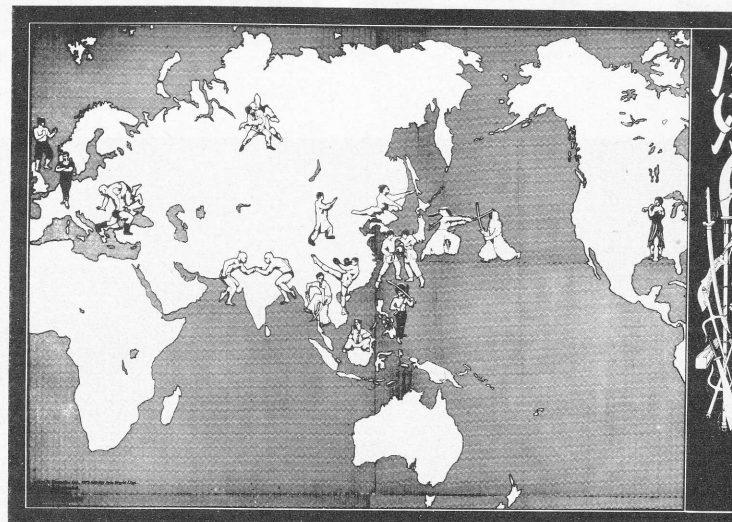
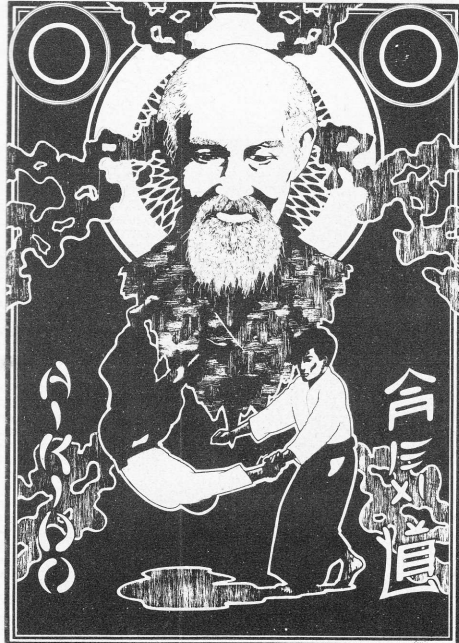
CHART GIVES HAND TECHNIQUES OF KARATE

## CHART GIVES HAND TECHNIQUES OF KARATE

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KARATE WALL CHART NO. 2 shows stances  
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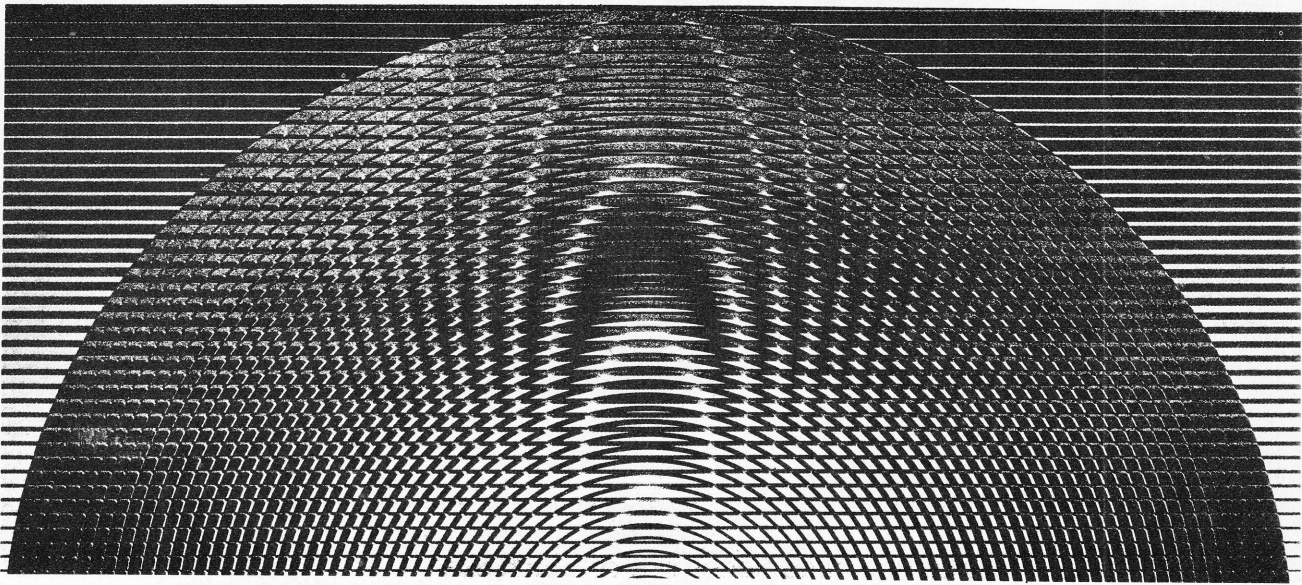
Flying Kick Attack

against Horseman 0.65p

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## AIKIDO



### KORYU NO KATA DAI SAN

Tori: M.J. Clapton Uke: T. Holland

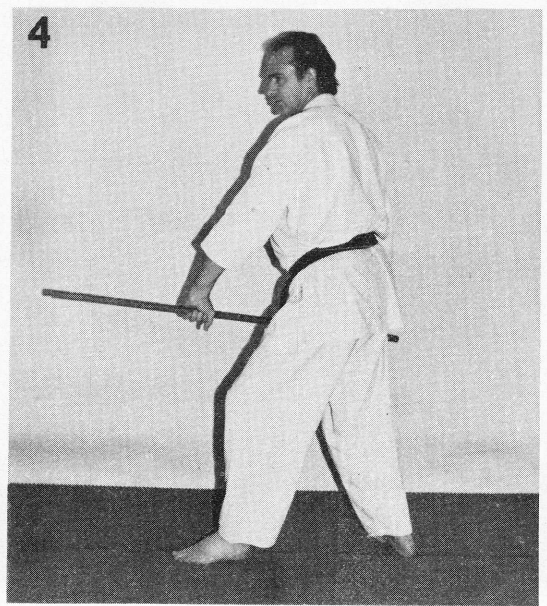
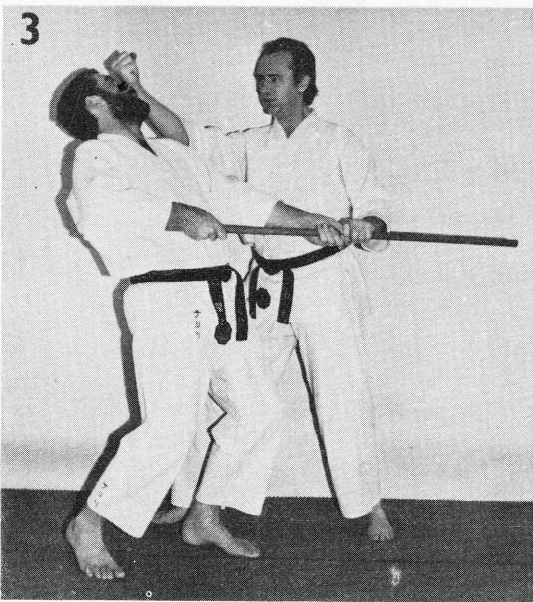
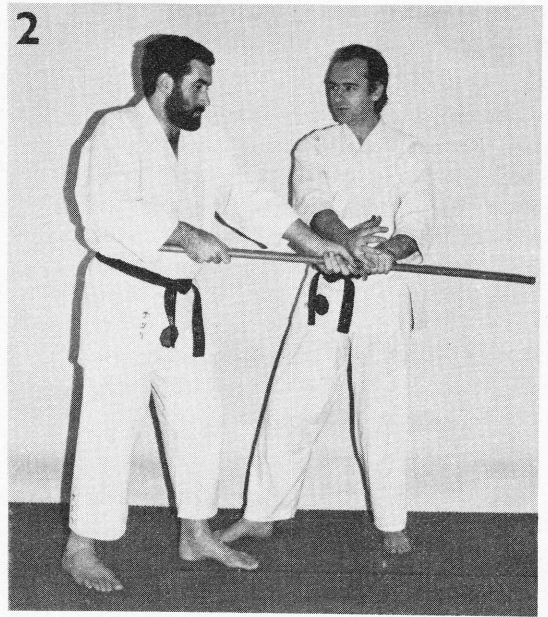
Jo Tori - Stick Taking  
Gyaku Gamae Ate - Reverse Posture Attack

Tori assumes a right posture with the right handblade held in Gedan (low down position) awaiting the thrust by Uke. As Uke makes the thrust at Tori's eyes, Tori steps on the right to his right front corner, and as he turns into a right posture brings the right handblade down on to the Jo at about one foot from the end. Tori now removes the Jo from the high position, or Jodan, to Gedan, and places the left handblade on the Jo beside the right hand, so that both palms are in contact with each other. Tori makes small tsugi-ashi on the right foot, clenches the right hand to make a fist and slides the left handblade towards Uke's left hand and firmly grips the Jo.

Continuing the tsugi-ashi, Tori attacks with

(Previous moves see back issues KOA)

the right fist between Uke's eyes, keeping a firm grip on the Jo and drawing it away from Uke. Uke releases his holds, staggers back and falls. For obvious reasons the attack is pulled but it should be made as close to the target as possible and not made as a 'push' but as a snap rear-fist attack. After the attack Tori grips the Jo with the right hand and retreats into a left posture as though he is ready to strike Uke with the stick, should he rise quickly and attack. Uke, however, rises slowly, Tori moves into a neutral posture and hands the Jo back to Uke with both hands - the hands are held open, not gripping the Jo, and it is taken by Uke in both hands. Tori takes two paces back; Uke steps into a left posture, gripping the





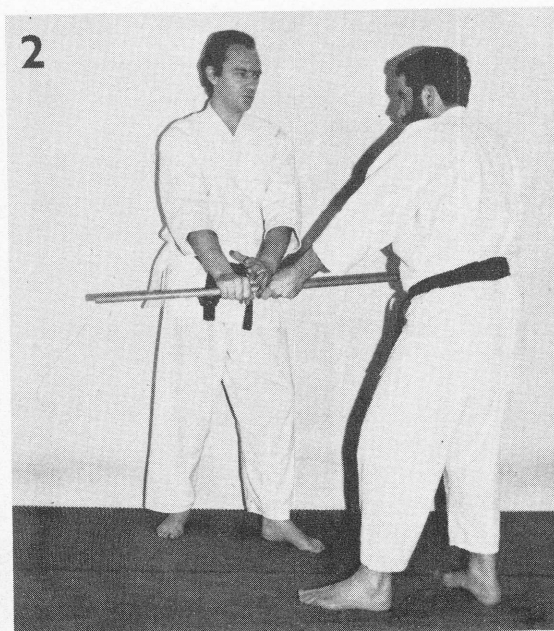
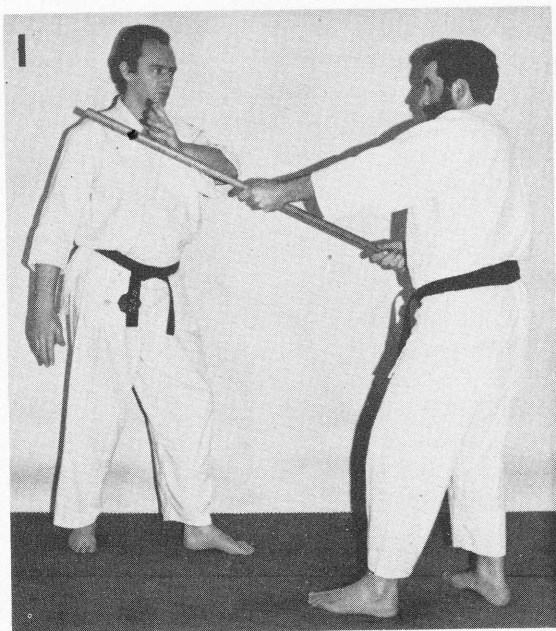
Jo as in plate 1., and prepares to attack again.

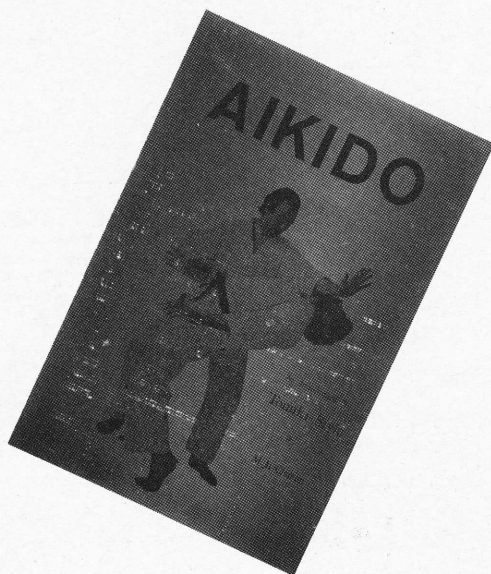
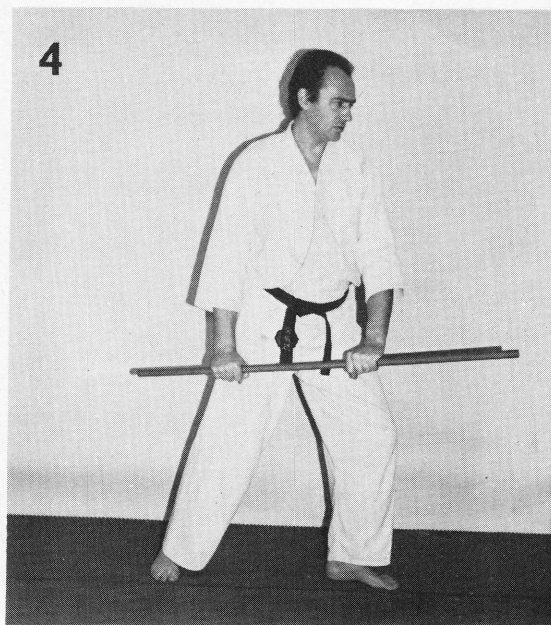
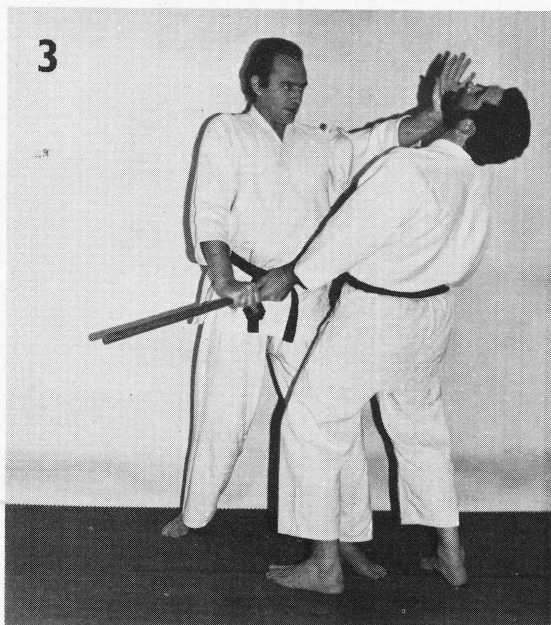
Jo Tori(Shomen Ate - Front head - chin-attack).

As Uke threatens attack, Tori retreats into a left posture. Uke thrusts this time at the throat. As the attack is mounted, Tori steps to his left front corner and into a left posture, raising the left handblade to Jodan, and bringing the handblade down on to the stick in the same manner as for the first application of this section. The Jo once removed to Gedan, Tori places the right handblade on the Jo and begins tsugi-ashi on the left directly between Uke's feet and sliding both handblades up the Jo

towards Uke's lefthand grip. On reaching that grip Tori grips firmly with the right hand and removes the left handblade from the Jo to the centre of Uke's body and then to Uke's chin where the left hand is 'cupped' under the chin and continuing the tsugi-ashi Tori strongly, exercising care, forces Uke's head back. Uke releases his grips on the Jo, staggers back and falls. Tori grips the stick with the left hand and remains in posture, ready to use the stick in the event of an immediate attack. As for the first application, Uke rises, the Jo is handed over, Uke steps into a left posture again, and prepares for another attack.

=====  
(Note: these techniques are part of an Aikido kata or form, they are not put forward essentially as self-defence moves).

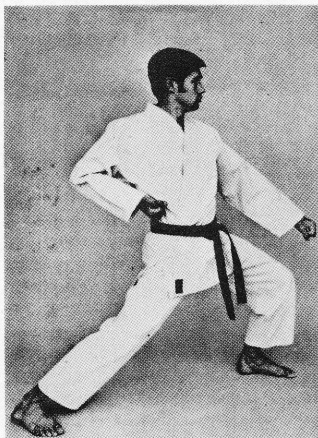




M.J. CLAPTON's introductory work on the Tomiki style of Aikido is expected May 1975. Send a self addressed stamped envelope to: KOA-AIKIDO, 638 Fulham Road, London, S.W.6. England. For details of availability, etc.

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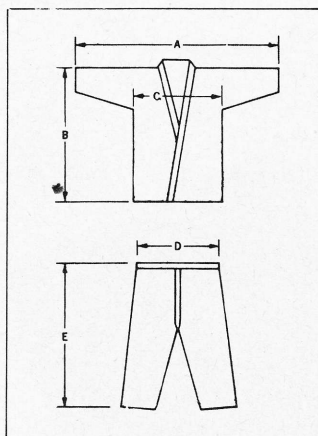


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SIZE CHART (SEE NOTE BELOW)

SIZE	DESCRIPTION	A *	B	C	D	E
------	-------------	-----	---	---	---	---



1	Average Boy	50½" 128 cm	26" 66 cm	20" 51 cm	19" 48 cm	31½" 80 cm
2	Youth-Small Man	56" 142 cm	28" 71 cm	21" 53 cm	20" 51 cm	33" 84 cm
3	Medium Man	59" 150 cm	30" 76 cm	22½" 57 cm	22" 56 cm	36" 91 cm
4	Above Medium Man	64" 163 cm	32½" 82.5 cm	24" 61 cm	22½" 57 cm	37½" 95 cm
5	Large Man	68" 172.5 cm	33½" 85 cm	26½" 67.5 cm	23" 58.5 cm	39½" 100.5 cm

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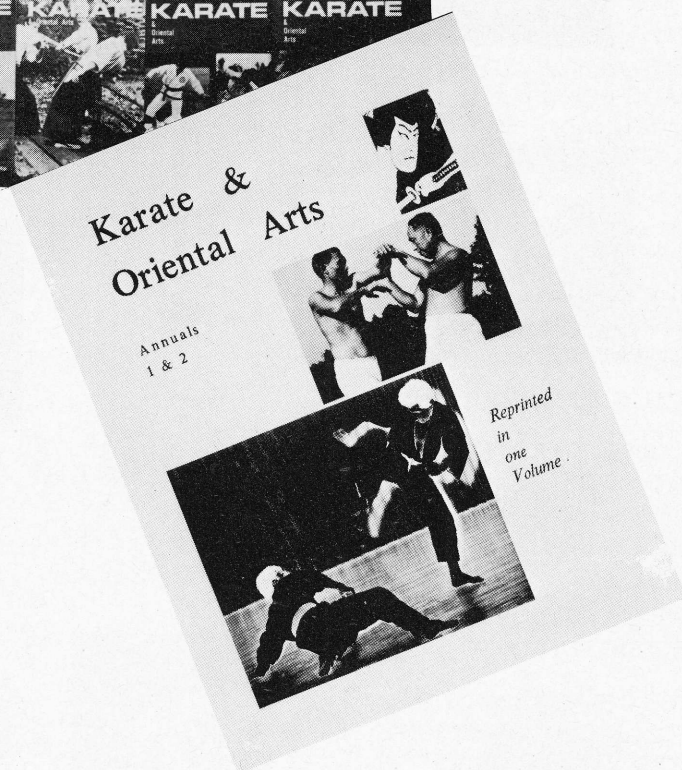
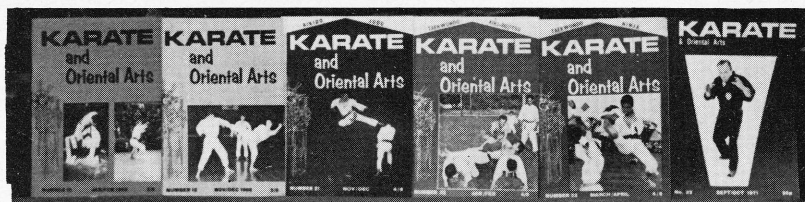
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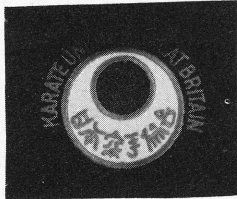
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lapel badge - gold on blue  
ground.....

K.U.G.B. BLAZER BADGE

LARGE "KARATE-DO" emblem for  
back of Karate suit or for  
windcheater. 12" long, as shown  
black calligraphy on red ground.

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TAE-KWON - DO badge fully  
washable.



Embroidered badges for gi or blazer.

# badges



REVISED LIST OF BADGES IN DECIMAL CURRENCY.

Embroidered Shotokan Badge  
New Shotokan Tiger Badge  
Mushindo Blazer Badge

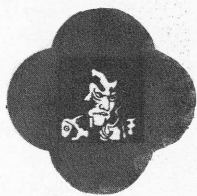
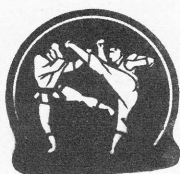


BRITISH JUDO ASSOCIATION Badge  
Judo Embroidered Badge  
Kodokan Judo lapel badge

All other badges shown are printed on white cloth, prices as shown, from "Karate & Oriental Arts" page 46.

Ninja badge  
Aikido badge  
B.K.A. badge

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# HAPKIDO

INTRODUCTION TO HAPKIDO Vol.1 by Joon M. Jee, 7th Dan has recently been released in Europe through Paul H. Crompton Ltd., price £4.00. "Hap", writes Mr. Jee, means "join" or "co-ordinate", "ki" means "essence" of "energy" and "do" means "way".

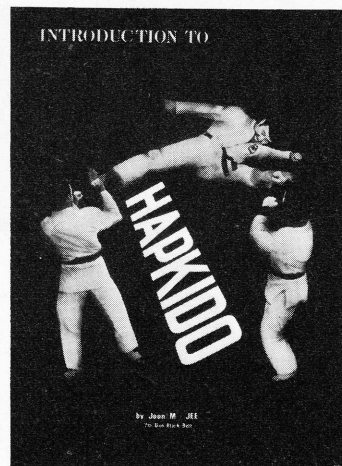
There are two theories of Hapkido which are important: the Theory of Spinning and the Theory of Joining. Resolved to the ideas with which martial arts students may already be familiar, these two theories incorporate the notion of using an attacker's force to overcome him and being well 'rooted' in a firm stance.

## SYNTHESIS OR ANTHOLOGY?

Hapkido uses throws, kicks, blocks and strikes, breakfalls and calisthenics. As such it has the elements of all empty hand arts in its repertoire. What is not clear from this first volume is whether these elements have been successfully synthesised or whether the art is merely an anthology of different, separate disciplines arranged under one heading.

## SHORINJI MULTIPLICITY

Shorinji Kempo, we recall, also has a wide range of different techniques, not exactly the same as Hapkido of course, but not apparently emphasising one of them. Karate for instance relies in the main on blows, whether from hand or foot, elbow or knee. That is its hallmark, whether it be Wado or Shotokan.



Hapkido has no such distinguishing mark as revealed in this book and therefore one is led to believe that it is an anthology.

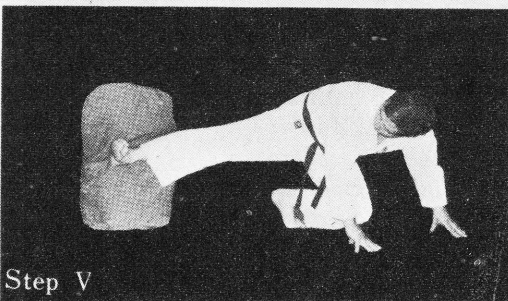
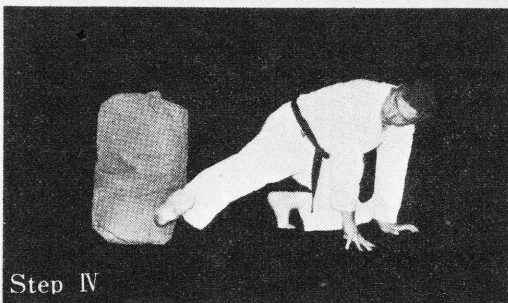
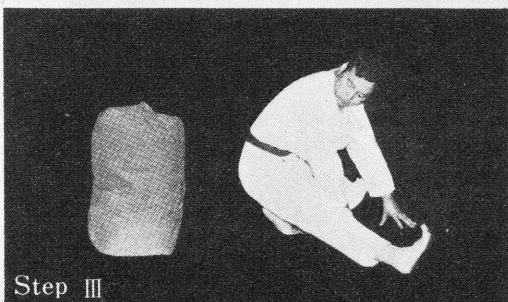
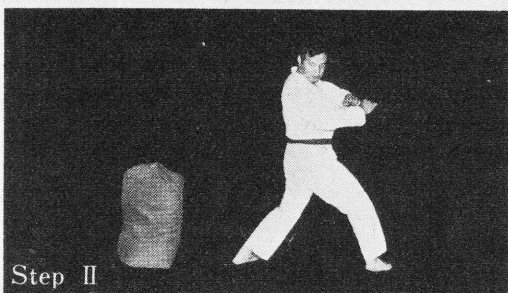
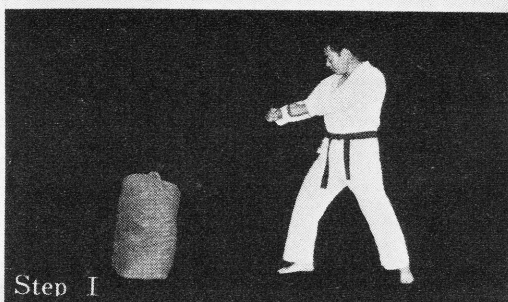
## WEAKER OR NOT?

Does this mean that it is any the less useful or effective? We cannot draw this conclusion with any degree of certainty, but it is a useful subject to speculate on, and we invite readers' own views in "Sound Off". Is it better to concentrate on one style or system of empty hand combat and ignore the others, or try to study an all-round method such as Hapkido?

On the one hand, a student learns a wide range of techniques in Hapkido, which enable one to grapple, lock, or punch at close range, and on the other the long range kicking and punching methods teach how to fight at a distance. Does this lead to confusion, indecision? What do you think?

## CIRCLES OR NOT?

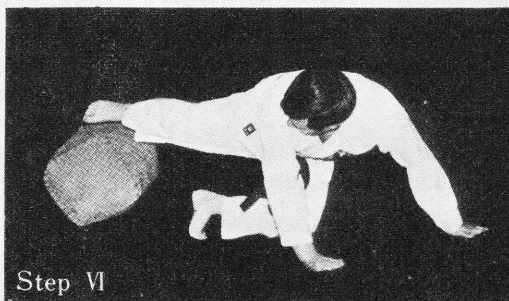
In common with other arts, Mr. Jee writes that in Hapkido you "never receive the opponent's force directly...lead your opponent's force in a circle." Intellectually there is good reasoning behind that. Aesthetically it is pleasing. Diagrammatically it makes sense. But at short range, using a mere fraction of the arc of a circle to block or 'receive' an attack, how important is it in practical terms? Wing Chun threw a lot of traditional ideas out of the window; what do you think? (Specimen page shown opp.)



## 1. Regular Low Spin Kick

1. Extend your right leg, hands in attack stance. Step I
2. Step with left foot in front, twist on the balls of your feet to the right, looking over the shoulder at the attack area. Step II
3. Bend down to the floor (left knee bent and right leg extended, toes up), hands on floor for balance. Step III
4. Bring your right leg into a circular motion. Step IV
5. Using your toes of your left foot, spin to the right. Step V
6. Complete the spin by striking the area of attack, making sure you have completed the spin to 360° Step IV

*Areas of Attack:* Lower legs, to sweep opponent's legs out from under him.



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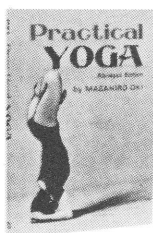
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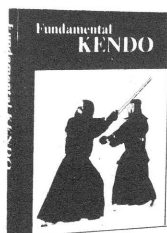




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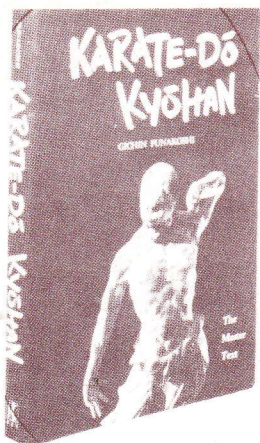
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